

RECORD OF THE  
ART MUSEUM  
PRINCETON UNIVERSITY



VOLUME VII 1948 NUMBER 1

## ITALIAN PASTORAL SCENE BY INNESS

(See Cover)

THIS charming little landscape<sup>1</sup> is signed and dated on the back, *G. Inness 1857*, and thus was executed when the celebrated American painter was thirty-two years old. At that time Inness was living in Brooklyn, but had a studio in New York at 627 Broadway where this picture was presumably painted. Inness had visited Italy in 1847-48 and again in 1850-51, and later was to return there in 1870 for a stay of three years. The present painting is one of a considerable number of landscapes which the artist executed in this country, but which recall his Italian sojourns.

In it are depicted two shepherds whose flock is feeding upon a woodland pasture, with a distant mountain landscape revealed through an opening in the trees. The technique and spirit of the painting particularly recall those of another landscape by Inness, believed to be a view of Lake Como, which was executed in the same year and is now in the Yale University Art Gallery.

In some respects, notably the brownish tones of the trees, the *Italian Pastoral Scene* still shows the legacy of Inness' early style which had been under the influence of the Hudson River School of landscape painting. However, the tight and literalistic technique that had characterized Inness' early works had already been considerably modified by the artist's contact, on his first two Italian journeys, with the classical landscapes of Claude Lorrain and also by contact with works of the Barbizon School which he had seen on a trip to France in 1854. The idyllic mood of the picture, as well as the delicate blues of the mountains in the distance, recall the style of Claude Lorrain. The green meadow of the foreground, however, suggests the much more direct observation of nature which Inness shared with the painters of the Barbizon School. At the same time, the fact that the Italian scene is rendered from memory in a relatively free way (with, probably, some aid from sketches made in Italy several years before) shows that Inness was now giving more value to the powers of the imagination and of suggestion, rather than to that literal transcription of the innumerable specific details of nature which had marked his early work.

This emphasis on impressionistic suggestion was to increase throughout the artist's life. In its late form it is beautifully exemplified by another fine example of Inness' work also owned by this Museum—*The Home of the Heron*, signed by the painter in 1891, only

<sup>1</sup> Oil on canvas, 0.21 x 0.16 m. (8¼ x 6¼ inches). Purchased on the John Maclean Magie and Gertrude Magie Fund from the collection of Mrs. Frederic Fairchild Sherman. Accession number 47-215.

three years before his death.<sup>1</sup> The Museum is thus particularly fortunate in possessing two excellent and characteristic works which so well illustrate two major aspects of the artist's career.

D.D.E.

## HEAD OF ANDREW JACKSON BY FRAZEE

THE Art Museum has acquired a head of Andrew Jackson modelled from life by John Frazee (1790-1852).<sup>2</sup> The head, in plaster, was formerly in the collection of the late Frank M. Widner, Jr., who obtained it from the artist's niece. It was offered to Princeton following the publication of a newspaper article on the bust of George Washington by William Rush, a bust once owned by Thomas Jefferson and now in the Museum.<sup>3</sup>

During the early period of his life John Frazee worked in Rahway and New Brunswick as a mason and stonecutter and—almost completely self taught—became one of the first great American sculptors. According to Professor Frederick Stohlman, who is preparing a biography of Frazee, this is not only one of the artist's finest works, but one of the finest examples of early American sculpture. It is undoubtedly the portrait of Jackson to which Frazee referred in his autobiography when he stated that, after completing a bust of Chief Justice Marshall in Richmond on May 26, 1834, he stopped at Washington to work on a bust of President Jackson. Of this he proudly wrote: "I . . . am certain of my complete success with the likeness."

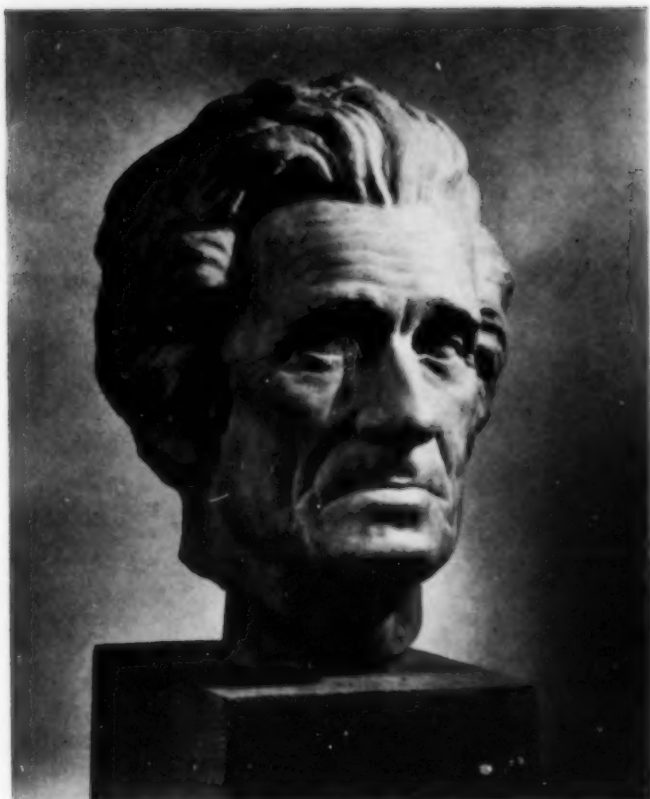
In the 1830's the acquisition of this head of Jackson would have been greeted with mixed feelings by Princeton alumni. For example, George Mifflin Dallas, the valedictorian of the Class of 1810 at Princeton, who in 1844 became Vice-President of the United States, held a high opinion of Jackson. In a speech before the Senate in 1832 Dallas maintained that "of all the eminent personages who have adorned our annals" Andrew Jackson and George Washington "have imbibed and exhibited more of the true spirit of the revolution of 1776 than any others."

Dallas' good opinion of Old Hickory was hardly shared, however,

<sup>1</sup> *Record of the Museum of Historic Art* II, 2, 1943, p. 11. In this article Frank Jewett Mather, Jr., expresses the belief that, although *The Home of the Heron* is dated 1891, it was actually painted, in major part at least, in 1886. The accession number of the painting is 43-93, its dimensions 0.935 x 1.065 m. (36¾ x 42 inches).

<sup>2</sup> Purchased with the John Maclean Magie and Gertrude Magie Fund. Accession number 47-207. Height, 0.33 m. (13 inches).

<sup>3</sup> *Record of the Museum of Historic Art* VI, 1 and 2, 1947, pp. 3-5. Egbert, *Princeton Portraits*, pp. 328-329. *The Art Quarterly*, Autumn 1948, pp. 376-377.



by Nicholas Biddle, who had graduated from Princeton as valedictorian of his class in 1801. For Biddle was president of the Bank of the United States, which Jackson attacked so bitterly and which in the end he successfully prevented from renewing its charter. In a speech at Princeton on September 30, 1835, a speech delivered before the alumni of the College and the graduating class, Biddle inveighed against

Jackson as a "frontier Cataline [*sic*] . . . with insolent ambition to command you and your children." And he concluded by attacking Jackson's supporters in no uncertain terms, as follows: "It cannot be that our free nation can long endure the vulgar dominion of ignorance and profligacy. You will live to see the laws re-established—these banditti will be scourged back to their caverns—the penitentiary will reclaim its fugitives in office. . . ."

D.D.E.

## THE FALLEN WARRIOR

To most of us Aristide Maillol is the sculptor *par excellence* in modern times of the female form. His preoccupation with this motif is apparent in practically all of his drawings, his small terracottas and bronzes, and in his more monumental creations. There are only about three works in which the male form is used. He also restricted himself in his sculpture primarily to forms in the round. There are very few reliefs, the *Desire*, the *Victory*, the *Seated Nude*,





and the three plaques on the *Fallen Warrior Monument* in his native town of Banyuls.

The Banyuls monument, begun about 1925, is designed as a low, rectangular form with the two sides slightly projecting from the central plane. A relief is set in each of the three faces, each carrying out the idea of a Greek stele. The central relief of the *Fallen Warrior* makes a beautiful transition in its pose from the *Consolation* relief on the left face, representing a seated and a standing figure, to the standing figures of the *Three Women* on the right face, and at the same time emphasizes the rectangular form of the entire monument. A bronze plaque cast from a plaster study for the *Fallen Warrior* has recently been acquired by the Art Museum.<sup>1</sup> Apart from its intrinsic quality, the plaque has the further interest of being one of the few representations of the male form by Maillol and one of his rare excursions into the realm of relief sculpture.

E.T.DeW.

<sup>1</sup> Purchased from Weyhe Galleries, New York, with the John Maclean Magic and Gertrude Magic Fund. Accession number 47-319. 0.35 x 0.21 m. (13¾ x 8¼ inches). The plaque was shown in the Maillol exhibition held at the Albright Art Gallery, Buffalo, in 1915 (A. C. Ritchie, *Aristide Maillol*, no. 93).



### A BRONZE IBIS

THE bronze ibis illustrated in the accompanying cut was acquired a few months ago with the Caroline G. Mather Fund.<sup>1</sup> Still perched on its ancient wood mount, it is excellently preserved, except for the breaks where the legs are inserted into the body, and shows only slight roughening and incrustation on the brown to green-brown metal. The sacred bird of Thoth, god of wisdom and writing, spreads his large and leathery claws and looks at the world with a knowing eye. The ridges of the curving beak, the rings at the base of the serpentine neck, and the slight indication of wings are the only reliefs on an otherwise unbroken surface. The amusing tail feathers and expressive creases and network of the legs are incised, all the more effective for the contrast with the plain, smooth body. The bird is of unusually good quality; his counterpart was often made much more crudely, in mass production style with a minimum of care and

<sup>1</sup> Height, 0.10 m. (with base, 0.125 m.); length, 0.14 m. Accession number 48-11.

feeling; at times more elaborate statuettes were fashioned with inlaid eyes and bodies of a different material such as alabaster.<sup>1</sup>

The god Thoth, who is represented with an ibis head, appears in scenes of the lower regions as the guide for the dead and the scribe who records their deeds and actions. The bird itself was venerated and countless numbers have been found mummified. The usefulness of the bird in devouring insects and serpents undoubtedly contributed to its protection through sanctity.<sup>2</sup> Among the centers of worship of Thoth was the city of Hermopolis which received its Greek name through the similar function of Thoth and Hermes as guide to the underworld. The Princeton ibis is said to have been found in this region, at Toona-el-Gebel, where one might expect to find representations of the creature in quantity.

Figurines such as ours were made in the Saitic and early Ptolemaic period when Egyptian art was near the end of its extraordinarily long and enduring life. The common thought that late art is a decadent art is belied by the fresh and vigorous treatment of this newcomer to the Museum's Egyptian collection.

F.F.J.

<sup>1</sup> Petrie and Walker, *The Palace of Apries (Memphis II)*, pl. XV. Ayrton, Currelly, and Weigall, *Abydos III*, pl. XXI, 3. *Ägyptische und vorderasiatische Alterthümer aus den königlichen Museen zu Berlin*, pl. 52. Mogensen, *La Glyptothèque ny Carlsberg: la collection égyptienne*, pl. LV, A411; pl. LVIII, A436.

<sup>2</sup> Herodotus (II, 65, 5) reports that death was the penalty for killing an ibis and Cicero (*De Natura Deorum* i, 29) notes that such an act was unheard of among Egyptians. Cf. Herodotus II, 75, 3, for his amusing and fanciful account of the ibis destroying winged serpents on their flight from Arabia to Egypt.

## RECENT ACCESSIONS

In addition to objects more fully published, the following were received between July and December, 1947.

### PAINTING

Sir Edwin Landseer, "Loch Morlich, Glenmore." *Estate of J. T. Haxall*.  
George Morland, "Windy Day." *Estate of J. T. Haxall*.

### SCULPTURE

Madonna and Child, Sicilian (?), 15th Century. *Gift of Mrs. T. Leslie Shear*.  
Three marble heads (Hellenistic), bronze statuette (archaic Greek), and three bronze animal figurines (Greek, Geometric period). *Gift of Mrs. T. Leslie Shear*.

### PRINTS

Seventeen prints of various schools, including a group of nine by Edward Calvert. *Gift of Frank Jewett Mather, Jr.*

### DRAWINGS

Charles Despiau, "Reclining Nude." *The Laura P. Hall Memorial Collection Fund*.  
A. Faggi, "Ballet Dancer." *Gift of Albert E. McVitty*.  
Muirhead Bone, "View of Regensburg." *Gift of Albert E. McVitty*.  
Three French and four Dutch and Flemish drawings. *Gift of Frank Jewett Mather, Jr.*  
Fourteen English drawings, including a group of eight by Samuel Palmer. *Gift of Frank Jewett Mather, Jr.*  
Seventy-three Italian drawings by Bandinelli, Baroccio, Bibiena, Domenichino, Maffei, Magnasco, Tintoretto, and others. *Gift of Frank Jewett Mather, Jr.*

## THE ART MUSEUM · PRINCETON UNIVERSITY

### R E C O R D

The *Record* is published twice yearly. There is no subscription fee. Inquiries and requests may be addressed to the Editor.

The Art Museum, a section of the Department of Art and Archaeology of Princeton University, is intended to form a visible epitome of the history of art from earliest times to the present, that is, to cover the ground of the teaching by the Department.

The Museum is open daily from 10 A.M. to 4:30 P.M., Sundays from 2 to 5 P.M.; it is closed Thanksgiving, Christmas, and New Year's Day, and Easter weekend, and during the month of August. Visits may be arranged by appointment.

### S T A F F

ERNEST T. DEWALD

*Director, Curator of Renaissance and Modern Art*

DONALD DREW EGBERT	ALBERT M. FRIEND, JR.
<i>Curator of American Art</i>	<i>Curator of Mediaeval Art</i>

CHARLES P. PARKHURST, JR.	GEORGE ROWLEY
<i>Assistant Director</i>	<i>Curator of Far Eastern Art</i>

FRANCES FOLLIN JONES  
*Assistant to the Director, Curator of Classical Art*